

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

APRIL 21, 1837.

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PRICE 3d.

MUSICAL INSTRUMENTS.

BY GEORGE HOGARTH.

INSTRUMENTS OF PERCUSSION.

WE are now arrived at the last division of Musical Instruments, viz. *Instruments of Percussion*, or those which consist of a sonorous body, the sound of which is produced by a stroke,—such as the Drum, Cymbals, &c.

Instruments of this kind, from the simplicity of their construction, and the little art required for their use, appear to have been known in all ages and countries. Rhythm is an essential element of melody; and national music, consisting entirely of melody, is eminently rhythmical. In the most primitive times, the steps of companies of dancers were regulated by choral songs, sung either by themselves, or by a separate band of singers; and hence the word *chorus*, in its acceptation among the ancient Greeks, meant a body either of singers or dancers. In the same manner, in the march of troops, their measured tread was regulated by the cadence of their martial songs. The advantage of some way of marking the measure, in dancing or marching, with more force and precision than it could be done by the voice, would immediately be felt; and the expedient of beating upon some sounding substances would obviously suggest itself. Our readers may remember the striking description given by Plutarch, of the army of a barbarous Teutonic tribe, approaching to join battle with the Romans, and clashing their swords and shields, while they shouted their own name, "Ambrones, Ambrones!" in a sort of measured chant or cadence. In some of the dances of antiquity, the measure was beat by the dancers themselves, in a similar manner. Hence arose the cymbals and the drum, both of which are mentioned in very ancient records, both sacred and profane. Cymbals, similar to those in modern use, are found in sculptures and paintings of very remote ages. The antique drums seem to have been of the flat kind, like the tambourine; and the timbrel, or tabret, was of a similar form.

According to Mr. Bruce, the Abyssinian drum is very similar to our kettle-drum. His account of it is curious. "The kettle-drum," he

says, is called *Nagareet*, because all the proclamations are made by the sound of this drum, (these are called 'Nagar.') If made by governors, they have the force of laws in their provinces; but if made by the king, they are for all Abyssinia. The kettle-drum is a mark of sovereign power; whenever the king promotes a subject to be governor, or his lieutenant-general in a province, he gives him a kettle-drum and standard as his investiture. The king has forty-five of these drums always beating before him when he marches. They are in shape and size like ours, only they are braced very disadvantageously; for the skin is strained over the outer rim or lip of the drum, and brought a third down its outside, which deadens it exceedingly, and deprives it of that clear, metallic sound which ours has. Each man has but a single drum, upon the left side of his mule, and beats it with a crooked stick about three feet long. Upon the whole, its sound is not disagreeable, and I have heard it at an incredible distance." Mr. Bruce also describes another Abyssinian drum, which is very like the tambourine. It is beaten with the hand, and carried, sometimes on foot, and sometimes on horseback, when any inferior officer, (not having a *Nagareet*) marches. The Abyssinians have a tradition that the kettle-drum was brought from Palestine, with Menelek, (the son of their queen of Saba, or Sheba, by Solomon) who was their first Jewish king. Be this as it may, it seems certain that the drum and cymbals have come into Europe from the east; having been borrowed from the Turkish janissaries in order to increase the effect of our warlike music; and to this origin may be ascribed the practice, still common in our military bands, of these instruments being played by negroes habited in gorgeous Eastern attire.

When orchestral music began to be cultivated, composers thought of heightening its effects by the introduction of instruments previously used for the purposes of war, the chase or the dance. Lulli is said to have first employed the drum in his overtures, in the latter part of the 17th century; and it seems, soon after that period, to have been in common use as an orchestral instrument.

Three kinds of drum are used in our modern orchestras;—the kettle-drum, the side drum, and the great or long drum. Of these, the first is called by way of pre-eminence, simply *the drum*. It alone is to be considered as a regular orchestral instrument; the others being only used occasionally.

There are two drums in every orchestra. The one sounds the tonic, the other the dominant of the piece. By an apparatus for tightening or slackening the parchment, the pitch of the drums can be raised or lowered, so that they can be accommodated to the key of the piece. But the parts for the drums are always written in C, and in the bass clef; so that the part for the one drum contains only the note C, and that for the other, the note G: and the composer indicates the key to which the drums must be tuned, by writing, *Timpani in C*, *Timpani in D*, &c.

Sometimes three drums are used, one of which sounds the *sub-dominant* of the key. This enlarges the extent to which the drums can be used in the course of a piece; but it is attended with inconveniences, and is not frequently adopted.

Several attempts have been made to increase the powers of the drum, by enabling the performer to tighten and slacken the parchment, while playing, in such a manner as to produce a succession of different notes. In this manner, the two drums have been made to produce all the notes of the scale, within an octave. Some improvement of this sort would evidently be very desirable; as, at present, the drums can be used only while the piece is in its primary key, and are consequently, often necessarily silent, when they might be introduced with striking effect. We understand that a patent has been taken out for an invention of this kind, and that drums so constructed have been procured by the Philharmonic Society; but it is obvious that such drums can be of very little use till composers shall begin to write parts expressly for them; the common drums being sufficient for the performance of all our present orchestral compositions.

The drum is of great importance in orchestral music. Its measured beat gives clearness and distinctness to every species of rhythmical movement—imparting lightness and spirit to the dance, firmness to the march, and solemnity to the funeral procession. Its continued roll produces a fine and sonorous prolonged musical note, swelling from the utmost degree of softness to the loudness of thunder; and its effects are transcendantly powerful in music descriptive of the grand phenomena of nature. In Handel's chorus in *Joshua*, 'Glory to God!' where the walls of Jericho are represented as levelled with the ground at the sound of the Israelitish trumpets, the sudden burst of the drums is terrific, and, to the excited imagination of the listener, appears to be the very crash of the falling ruins, mingled with the trumpets and exulting shouts of the besiegers. The gloom of the introduction to Beethoven's 'Mount of Olives,' is rendered awful by the intervals of deep silence, interrupted only by the slow and measured strokes of the drum. There is no instrument in the orchestra, in short, which is capable of producing such grand effects; and its powers in this respect would be still greater than they are, if they were less constantly and indiscriminately put in requisition. Notwithstanding the extreme simplicity of this instrument, to play it *well* is no easy matter. It requires boldness and decision, a thorough knowledge of effect, and a mind capable of entering into the grandest conceptions of genius. A single stroke of the drum may determine the character of a whole movement; and the slightest embarrassment, hesitation, or misapprehension of the requisite degree of force, may ruin the design of the composer. It is told of the late Mr. Jenkinson, that, during the performance of the chorus in 'Joshua,' at a great music-meeting, he, by some inadvertency, burst in with his drums a bar too soon, and marred the sublime effect intended to be produced; on which, mortified and enraged at his own blunder, he applied his drumsticks in good earnest to his own head, and inflicted summary punishment on himself, to the astonishment of the audience. Mr. Chipp is at present our most distinguished performer on this instrument.

The side-drum, or small military drum, is occasionally introduced in our orchestras, when the music is of a military character. Of this, the overture to 'La Gazza Ladra,' the overture to 'Fra Diavolo,' and some other pieces of this description, may be cited as happy instances.

The great drum, or 'grosse caisse,' as the French call it, has a good

effect in a military band, and in the open air. But as now introduced into our orchestras, it is an intolerable nuisance. In the operas of the modern Italian school, it is incessantly beaten from one end of the piece to the other, producing a din sufficient to drown every thing like melody, design, and expression, were any such things to be found in these unmeaning productions. We regret to see the English composers adopting the use of this barbarous instrument. If the prevailing rage for noise goes on increasing, the quartett of stringed instruments in our orchestras may be dispensed with, and indeed every instrument may be laid aside but drums, trumpets, trombones, and small flutes,—as these will be the only instruments whose sounds will reach the ear.

The *Cymbals* and *Triangle* (a little triangular rod of steel, struck by another piece of the same metal) produce a good effect in military music; and, being of eastern origin, have been introduced in the Turkish bands brought upon the stage by Rossini and the composers of his school. They have hardly yet, however, found their way into the orchestra.

Having thus accomplished our task of giving an account of the various instruments which form a great modern orchestra, we intended to have made some observations on the orchestra collectively considered,—on the disposition and proportion of its component parts, and their most effective employment in combination with each other. But we have observed, with much satisfaction, that this subject has been taken up by Mr. Cipriani Potter, a gentleman well qualified, from his thorough acquaintance with his art, and practical knowledge of orchestral composition (of which he has given many admirable proofs), to treat it in a manner from which the reader will derive much information and improvement.

LIBRETTI.

To the Editor of the Musical World.

MR. EDITOR,—As every thing that has the least reference to music ought to be entitled to the notice of the “Musical World,” I should like to induce you to turn your attention to the too much neglected subject of *libretti*. I am not going to propose to you to set about reforming all the poets of Italy—if we do not live in the days of Tasso, or even of Metastasio, the fault is not ours, nor have we the Promethean faculty of regenerating the poetic fire that seems extinct—but will you not fulminate against the *translations*, or rather the garbled distortions, that, year after year, are insolently offered to the public as the English version of the Italian piece? After paying two shillings for a book worth about sixpence (say a penny, reckoning it by its moral value) have we not a right to expect that it will at least serve as some guide to the meaning of the original, in case we are ignorant of the language? No such thing, however, is the case. Not only are all difficult passages either omitted entirely or most ludicrously travestied, but even the English into which they are rendered, is scarcely ever grammatical. I will take as an instance the opera of “*Un Avventura di Scaramuccia* ;” not that, to my knowledge, it is so much worse than all others, only, as

it would be barely possible for any one unacquainted with this branch of literature to conceive anything *so bad* as the style in which it is written, it will serve my purpose as well as any other. Besides numerous '*tis hers* and '*tis hims*, and similar elegancies (which by the bye are not entirely confined to the translators of libretti) we find this passage,

"Al pari dell' Iride
Ho tutti i color,"

translated in these words: 'I change like *Irides*.' Can you or the translator inform me which new God or Goddess he intends to designate? Farther on we find:

"La fantesca di Molière
Più ne intende, men ne sa,"

incontestably meaning that "Molière's servant, who hears more, knows less," (than Sandrina) is ingeniously rendered thus: "Molière's servant—the more she hears, the less she knows." Surely the translator might apply the remark to himself.

Again, Count Pentigny says: "Me'n saprò disimpegnar"—"I shall know how to get rid of her,"—the translator chooses him to say—"the rest I'll undertake."

I will not weary your patience by multiplying these instances of incorrectness. Suffice to say, that there is no page in the libretto from which I could not select an equal number of ridiculous mistakes. I leave it to you to chastise an evil that tends to degrade the very art of music itself, by associating it with such contemptible nonsense. With what face can we condemn the vapidness of the greater number of the authors of these *libretti*, when they do not even receive the bare justice of being translated into intelligible English?—I remain, Sir,

Your obedient Servant,

11th April.

A CROTCHET.

P.S. Though quite irrelevant to the subject, allow me to observe that the Aria in the *Elisir d'Amore*, sung by Blasis, which you stigmatised some time back as a "bald copy of Rossini," is no other than the Aria finale of *Zelmira*—poor Donizetti must not at least be made accountable for the sins of others.

THE MUSIC IN MACBETH.

To the Editor of the Musical World.

SIR,—In the "Weekly Chronicle," of February the 26th, is the following remark by the Editor upon the composer of the music in *Macbeth*.—"The music of *Macbeth*, which, by the way, we cannot help attributing to Purcell (for what has Matthew Locke ever written in the same style?) was very tolerably performed, &c. &c."

Without adverting to the *critique* of the Editor, which may probably be just, the paragraph has brought to my recollection a conversation I heard many years since concerning this celebrated composition. One morning, previous to a rehearsal at the Hanover Square Rooms, I was present when this music was the subject of a conversation between Greatorex, Harrison, Knyvett, Sale, Bartleman, and the two brothers Richard and Charles Ashley: when Sale said, there could be no doubt

of its being Purcell's; for independant of Sir John Hawkins's opinion, the late Dr. Beever had in his collection a complete score in Purcell's handwriting. Greatorax and Harrison contended that to be no proof; and the latter mentioned something corroboratory from Dr. Burney, as to Purcell's copy, and claim: when Charles Ashley immediately replied: "Handwriting has but little weight in an argument of this nature. As to the style of a composition, EAR is the chief evidence, and mine convinces me, that if CORELLI ever composed any *Vocal Music*, the music in Macbeth is his."—I considered this remark as the hasty effusion of a young man fond of giving his opinion, and joined heartily in the laugh which was created by Knyvett's archly saying to the others, "By *St. Matthew*, my *ould ones*, if the youngster's correct, you may *Lock up your scores*, and

"As to Hawkins's history,
You may *Burn his history*:"

When Bartleman,⁷ who had been attentively musing upon what had passed, suddenly turned round to Knyvett, and, in his energetic and effective manner, said: "Charles is right, the idea never occurred to me before, but you have Corelli in every line."—Since then I have attentively collated the different movements, with his sonatas, and the similarity of the melodies and harmonies is so apparent as to make me a decided convert to Ashley's opinion; and I will therefore hazard another conjecture, that LOCKE, although an excellent musician, had, as the writer in the Weekly Chronicle remarks, never written anything in this style, nor do I know of any other theatrical composition with his name extant. It is therefore not improbable that he, or Leveridge, the original Hecate, and who, it is said, directed the music on the stage, had recourse to Corelli: and, that they, like many of our present opera composers, merely introduced the work of a foreign author. If this should be deemed worthy of insertion in your magazine, it may possibly induce some of your numerous correspondents to favour the Musical World with some farther discussion that may elucidate this long contested point, as to whom the authorship of this masterly production is to be attributed.

In the Globe of March 26th, is an account of a splendid Fête given at Darmstadt on the 14th, in honour of Mozart, and to raise a fund for erecting a monument to his memory in his native city of Salzburg. Here is a glorious opportunity for the members of the Philharmonic Society, and similar institutions in Dublin, Edinburgh, York, Bath, Norwich, Liverpool, Manchester, Birmingham, &c. to display their liberality by subscribing towards so laudable an object. Were you to propose a subscription amongst the amateurs and professors, I think it would be unanimously adopted; let it be unlimited, so that the *widow's mite* could be received, and then no doubt that a sum worthy of England would be speedily realized.—It is a melancholy reflection when we 'call to remembrance,' that our own melodious Arne, and equally delightful and majestic Boyce, lie unnoticed and neglected, without a stone to record their merit. Surely a performance might be got up either at one of the theatres, or Exeter Hall, to raise a monument to each, and also to Webbe, Calcott, and Battishill, to none of whose memories, I believe, has such a tribute been raised. An excellent and

attractive performance might be selected from their united compositions, and it only requires a little patronage to make it successful.

I am, Sir,
Your obedient Servant,
Musicus.

April 7, 1837.

CITY HARMONIC SOCIETY.—This is a new association; and their first concert was given last Monday evening in the Albion Hall, near to the Finsbury Circus. The orchestra although small (consisting of but seventeen performers) is select, and contains some excellent names. Mr. Musgrave, the leader, played a solo, his own composition; and Mr. Litolfi a Fantasia of Thalberg's. The Vocalists were, Miss Bruce (for whom an apology was made) the two Miss Howards, Messrs. Allen and Stretton. Mr. Neilson conducted.

DEANS AND CHAPTERS v. THE FINE ARTS.

The following extract is taken from an article "On the Art of Glass Painting," which appears in a number of "The London and Edinburgh Philosophical Magazine," edited by Richard Taylor, Esq. F.S.A. F.L.S. &c. They proceed from the pen of the clever editor, and do justice both to his head and heart.

"It appears from the interesting 'Account of Durham Cathedral,' lately published, by the Rev. James Raine, that there was much fine stained glass in the fifteen windows of the nine altars which

'Shed their many coloured lights
Through the rich robes of eremites and saints;'

until the year 1795, when 'their richly painted glass and mullions were swept away, and the present plain windows inserted in their place. The glass lay for a long time afterwards in baskets on the floor; and when the greater part of it had been purloined, the remainder was locked up in the Galilee.* And in 1802 a beautiful ancient structure, the great vestry, 'was for no apparent reason, demolished, and the richly painted glass which decorated its windows, was either destroyed by the workmen, or afterwards purloined.' The exquisite Galilee itself had been condemned, but was saved by a happy chance.

"The destruction of these

'Storied windows, richly dight,
Casting a dim religious light,'

has not then been the work of the calumniated contemporaries of our divine poet, but of the successive Deans and Dignitaries of the church. And if painting and architecture have to complain of such devastation in our cathedrals, the treatment of the sister art has been still more deplorable. The ample funds with which the choirs were endowed, as *distinct corporations established for the cultivation of the highest species of sacred music and its employment in divine worship*,* having been misappropriated by private cupidity, no longer does

'The pealing organ blow
To the full voiced quire below,'

but to perhaps a third of the compliment prescribed by the statutes, and those often too ill paid, and inefficient to realize the poet's beautiful description. As

* A similar circumstance befell the five windows of the cathedral at Salisbury and the church of Petham in Kent. [Ed. of M. W.]

* See also the article on the cathedrals in the last number of the *Quarterly Review*, where the writer adopts a similar view of the subject.

for 'service high,' in many cathedrals it is quite out of the question, as very few of the minor canons are musicians, and the choirs, instead of being 'full voiced,' are reduced to the lowest number by which *the skeleton or outline of the cathedral service* can be exhibited. But bad as these things are, the proposed changes, in the hands of ignorance and barbarism, may yet be for the worse, and the choirs, having been now brought to the lowest ebb, finally extinguished. With regard to our national and ecclesiastical monuments, we would hope that these may no longer be left at the mercy of chapters and churchwardens, but put under the protection of men of taste and of professional skill, empowered to watch over their preservation, and to administer the funds devoted to the purpose."

CHITCHAT FROM THE CONTINENT.

Dusseldorf.—Arrangements are already making for the repetition of the Dusseldorf Festival, which gave so much satisfaction last year. Among the works to be produced upon the present occasion, is Ries' new oratorio of 'Saul and David,' which is looked for with considerable anxiety.

Brussels.—His majesty the king of the Belgians has presented to Herr Oberlander, Organist of Aix-la-Chapelle, a costly ring, as a mark of his majesty's satisfaction with his new symphony.

Mozart's Monument.—The first three cities which can boast of having given Concerts for the benefit of the fund forming for the purpose of erecting a monument to Mozart at Salzburg, are Hamburgh, Munich, and Darmstadt.

Milan.—After Rossini's 'William Tell,' which, as we have already stated, has been produced to a new libretto, under the title of 'Wallace,' no opera has been produced at the La Scala with any effect. 'Ines de Castro,' with Dem. Heinefetter, only lasted for one night. Shortly afterwards the same fate befel the opera 'La Dama Soldato,' the music by Orlandi; this opera, which has been composed about thirty years, may now justly be regarded as worn out; it is not therefore to be wondered at, that the Milanese should have banished it from La Scala. Besides these we have named, Coccia's 'Catarina di Guisa' and Bellini's 'Straniera,' were produced, and experienced a somewhat more favorable reception. Mercadante's new opera 'Il Giuramento,' composed expressly for this season, is in rehearsal, and will speedily be performed. In the last week in February a brilliant musical Soirée took place in the concert room of La Scala, given by the celebrated pianist Franz Schoberlechner, the husband of the present Prima Donna of that theatre. The most distinguished artists of the city lent their aid upon the occasion—when specimens of German instrumental music were produced. The first part was opened with Weber's overture to the Freischütz, and the second with a new overture composed by Nicolai. Schoberlechner's Fantasia proved him to be a genuine artist.

According to the latest accounts from Vienna, Donizetti's opera 'Pia di Tolomei,' which he had written there for the present Carnival, had not shared those marks of favour, with which the Italians have so long been accustomed to greet the productions of this composer.

Fulda.—The first Fulda Musical Festival will take place at Whitsuntide under the direction of Spohr, when Mendelssohn's new oratorio of 'Paul,' will be performed. A grand performance of this splendid composition took place on the 16th March, in the Pauliner Church, at Leipsic.

Breslau.—Dem. Henrietta Carl has given two concerts in this city, with the greatest success, and appeared six times at the opera; namely, twice as Norma, then as Rosina, then as the Princess of Navarre, and Donna Anna, and finally in Desdemona; on which last occasion the feelings of admiration which she had excited reached a most extraordinary pitch. She is at present in Warsaw.

New Orleans.—Auber's celebrated opera 'La Muette de Portici,' has travelled to New Orleans, where it is about to be performed. The soul of the musical circles of that city, if we may judge from the journals, is a young native of Bremen, of the name of Manouvrier, who is at the same time music-seller and composer.

Alexandria.—We learn too, from this out of the way corner of the world, that the theatrical-director Reinlain, was about to give a species of musical-politico-operatic performances, in which he will successively introduce to the musical public three operas of decidedly different schools, to wit, 'La Dame Blanche' by Boieldieu, 'L'Elisir d'Amore' by Donizetti, and last but not least Weber's immortal 'Freischütz.'

HILL v. THE DEAN AND CHAPTER OF YORK.

WE have received from Mr. W. A. Greatorex, the plaintiff's attorney in this cause, a lengthened communication in reference to the tract recently published by Mr. Jonathan Gray, the attorney for the defendants, under the title of "Letters to the Editor of the 'Musical World.'" We can, however, only find space for a few extracts from Mr. Greatorex's letter. He complains, that Mr. Gray's pamphlet consists of "a tissue of misrepresentations, and elaborate argument founded on false premises," and he properly declines "to combat arguments adduced by Mr. Gray's counsel, (which he now publishes as his own,) by stating the arguments already made use of by the plaintiff's counsel in reply." Mr. Greatorex remarks:—

"I cannot, for the amusement of my readers, produce an instance of misappropriation by a Dean and Chapter of a Royal gift, at all to compare with the case of the Dean and Chapter of York in days of yore; who, Mr. Jonathan Gray tells us, received 1000*l.* from Charles I, for the 'setting up a new organ,' of which sum the poor organ-builder got 307*l.*; and after payment of all expenses, the Chapter honestly pocketed 400*l.*"

Mr. Greatorex proceeds to observe:

"It was distinctly proved to the satisfaction of the arbitrator, (though not, perhaps, of Mr. Jonathan Gray) that the extra expense occasioned by this alteration, [the change from Sir Robert Smirke's original plan] amounted to 1500*l.* or 1600*l.* exclusive of materials; and Mr. Jonathan Gray will please to bear in mind, that the plaintiff had no Chapter estate to resort to for timber, as in the case of King Charles's profitable organ, and did not reside within sixty miles of Scotland.... On the authority of a case in the law reports, the

defendants contended before the arbitrator, that as the builders could not prove that they had given any notice to the Dean and Chapter, or their agents, of the additional expense, they could not recover the amount. The arbitrator decided that this was a case in point, and therefore disallowed the whole expense. But surely he must have overlooked the distinction carefully noted by Lord Tenterden in that very case. '*Sometimes, indeed,*' said this eminent lawyer, 'the nature of the alterations will be such, that he [the defendant] cannot fail to be aware that they must increase the expense, and cannot therefore suppose that they are to be done for the contract price.' Can it be for a moment supposed, that Sir Robert Smirke, or Dr. Camidge, or even the Dean and Chapter, were not fully aware, that to alter totally the plan of an organ, at a very advanced stage of the work, would be attended with an increase of expense? But it would be presumption in me not to bow to the decision of a man of so much experience, and such high legal attainments, as Mr. Barnewall is known to possess."

We abstain from the insertion of Mr. Greatorex's counter-remarks on the evidence, in reply to Mr. Gray; because as the arbitrator was satisfied of the outlay "occasioned by the change of plan," the comments or calculations of the attorney for the plaintiff, or for the defendants, can be wholly dispensed with by every person who is unconnected with either party. In fact the above quotation comprises the sum of the real matter in dispute; demolishes Mr. Gray's "elaborate" defence of his clients, and "leaves not a wreck" of the substantial merits on the side of the Dean and Chapter.

We will endeavour to make room for a few additional extracts from Mr. Greatorex's letter in a future number. Errata in our last article on this matter: at p. 65, line 11, for 'evidence' read 'letters.' At p. 70, lines 8, 9, for 'real question at issue in Egyptian mist,' read 'real question at issue' in Egyptian mist.

REVIEW.

'Immortelles,' Fantaisie pathétique et caractéristique pour le piano-forte; composée et dédiée à la mémoire de Mme. Malibran, par J. B. Cramer.
CRAMER AND CO.

IN every movement of this fantasia, (of which there are four) the clear design, contrivance, and elegant fancy of the great master are conspicuous. After the introduction, a lovely movement, entitled 'La Speranza,' succeeds; and this is followed by a 'Preg'hiera,' or corale, of an exceedingly beautiful melody; and harmonized, as one might expect from an idolater of Sebastian Bach. Immediately upon the conclusion of the corale, a brief return is made to the previous subject, and the piece winds up with a 'Presto agitato,' as original in its character, as in the treatment it is ingenious and delightful. The whole composition is a worthy tribute to the great genius whose memory it embalms.

Nouvelles élégantes. No. 1. Divertimento. No. 2. Rondo. No. 3. Variations. Composées pour le pianoforte par Adolph Marschan.
Zephyr et L'Amour. Valses brillantes. Ditto. BOOSEY.

THESE are the light and airy trifles of a graceful as well as superior musician. They all display invention, design, and elegance. To pupils somewhat advanced, we confidently recommend them, both for their sweet, and in other respects attractive character, and for the very clever manner in which they are laid under the hand. At the 3d variation ('con moto') in the

piece No. 3, there appears an objectionable progression between the melody and the bass, at the 1st bar and elsewhere. The effect would be better thus: at the 1st group in the bass, by making the E and D both sharp. In the 2d group after E natural, by making the D, sharp. In the 3d group, the B sharp after D, natural, and taking D from the accompaniment. The last piece (*Zephyr et L'Amour*) might be entitled '*Les élégantes*' No. 4, for "grace is in all its steps." "Good Monsieur Marschan, we desire better acquaintance with you."

CONCERTS.

QUARTETT CONCERTS.—Mr. Blagrove and his cooperators concluded their series of concerts for the present season, on Thursday the 13th. The following is the selection for the occasion. **PART I.** Quartett in D major, (Op. 76) for 2 violins, viola, and violoncello, Messrs. Blagrove, Gattie, Dando, and Lucas; Haydn.—Cavatina, '*Vorrei chi amarmi*,' Mrs. H. R. Bishop, (Faust) Spohr.—Quartett in F major (Op. 134) for 2 violins, viola, and violoncello, Messrs. Blagrove, Gattie, Dando, and Lucas, (first time of performance in this country) and the last quartett written by the composer, Beethoven. **PART II.** Aria, '*Come scoglio*,' Miss Birch, (*Così fan tutte*) Mozart.—Trio in C minor, (Op. 84, dedicated to Cherubini) for piano-forte, violin, and violoncello, Messrs. Moscheles, Blagrove and Lucas; Moscheles.—Duetto, '*Ah guarda, sorella*,' Mrs. H. R. Bishop and Miss Birch, (*Così fan tutte*) Mozart.—Descriptive Quintett, (Op. 38, dédié à M. Norblin) for 2 violins, viola, violoncello, and contra-basso, Messrs. Blagrove, Gattie, Dando, Lucas, and Howell; Onslow. The vocal music accompanied on the piano-forte by Mr. Moscheles.

That the quartetts of Haydn have not more frequently formed a part of these chamber performances, is not to be attributed to any lukewarmness on the part of the audiences, for, upon the present occasion, the expression of delight, on their renewed acquaintance with an old favourite, was as unequivocal as it was animated. The sweet and devotional adagio especially, was succeeded by two distinct rounds of applause. The fine song from the Faust received ample justice from Mrs. Bishop, who sang with considerable taste and expression throughout the evening. The quartett of Beethoven appears to us to exhibit less of the author's mysticism than the other new one which Mr. Blagrove introduced at a former concert. It is instinct with more beauty. The adagio is exquisite; and although the vagaries, and quips, and sudden freaks in the scherzo, set the audience upon the titter, it is, as a whole, every way worthy of its great author. Mozart's aria, '*Come scoglio*,' was very well sung by Miss Birch. Will the worshippers of Hummel fulminate an excommunication against us if we venture to prefer the trio of Mr. Moscheles (as an integral composition) to that of their idol, which was played at a former concert? Nevertheless such is our estimate of the two works, and we have the happiness to find that in this opinion we are not left in the glorious minority of one. The descriptive quintett by Onslow is that which in one or two quarters has been received with no measured terms of contempt,—a summing of its character, which, the many beauties scattered over it, seems by no means to warrant. It is the one which the author wrote in commemoration of an accident which befel him while on a shooting excursion; in which he has depicted his sufferings, and subsequent recovery. The minuet and trio describe the bodily pain and suffering ('*Dolore*,' '*Febbre*,' e '*Delirio*,') which are unquestionably vivid and forcible. The third movement, an andante sostenuto, '*con sordini*,' ('*Convalescenza*') is extremely beautiful, and may be considered as a counterpart to the celebrated '*Pregiera*' in Beethoven's quartett of thanksgiving upon recovery from sickness. The last movement ('*Guarigione*,'

'the Cure') is certainly inferior to the others. The whole concert was of convenient length, and was listened to throughout with interest and even delight.

These Concerts, we have the pleasure to know, have answered the expectations of Mr. Blagrove and his associates; and indeed we notice with pleasure, that, in taking leave of their subscribers, they propose resuming their series early next season. Mr. Blagrove himself will take a Quartett benefit on the 4th of May.

ROYAL SOCIETY OF MUSICIANS.—The ninety-ninth Anniversary Festival of this most excellent Institution, was celebrated Friday last, in the Freemason's Hall, when two hundred and thirty professors and amateurs of music dined; the Earl of Cawdor in the chair; there were, besides, very many elegantly dressed ladies in the gallery. After the cloth was removed, 'Non nobis Domine' was sung; and, in the course of the evening, the following compositions were admirably performed: 'God save the king,' verse and chorus, accompanied by a splendid band of wind-instruments. Glee, 'When the wind blows in the sweet rose tree,' Horsley.—Glee, 'Marked you her eye,' Spofforth.—A grand March, composed for the society, by Haydn.—Glee, 'When winds breathe soft,' Webbe.—Mr. Moscheles played some of Scarlatti's Lessons, on the harpsichord, including the Cat's Fugue; then concluded by a most masterly extemporaneous performance on the piano-forte.—Madrigal, 'What saith my dainty darling,' Morley, 1600.—Neukomm's celebrated Concertante Settetto, charmingly executed by Willman, Card, Keating, Platt, Mackintosh, Harper, and Howell.—A descriptive Cantata, by Mr. Rovedino, composed for the society, the profits arising from the sale of which, amounting to £30. 12s. were presented by the composer to the society.—Fantasia, violin, excellently played by Blagrove, accompanied on the piano-forte by Sir George Smart.—Glee, 'Go, idle boy,' Callcott.—Grand March, by Winter.—Comic song, by Mr. T. Cooke.—Grand March, composed for the society by Bishop.—Imitative song, by Mr. Charles Taylor; and 'Black-eyed Susan,' by Mr. Hobbs.

From the foregoing programme, our readers may easily imagine what a high musical treat it was; and, in order to render the account complete, we shall give the names of the professionals present: Anderson, Albrecht, Bellamy, Bennett, Blagrove, Bradbury, F. Cramer, T. Cooke, Calkin, Chapman, Collyer, Card, Challoner, Dance, Elliott, Forster, Griffin, Godfrey, Horsley, Hawes, Harper, Haydon, Hill, Hobbs, Hodgson, Howell, Irwin, Knyvett, King, Keating, Kollman, Key, J. Lord, J. Lord jun., W. Lord, Mackintosh, Mackintosh jun., Moscheles, Machin, Moxley, Neate, Nield, Nield jun., Parry, Parry jun., Platt, Ponder, Powell, Rovedino, Rodwell, Rae, Sir G. Smart, Sale, Stretton, Seguin, Spencer, Tully, Willman, Weippert, Wilson, Walmisley, Vaughan, Wood, and Watts. Mr. Horsley made a most excellent appeal on behalf of the claimants on the funds, and we are happy to find many donations were received. Among them, twenty-two guineas from their Majesties (annually); £25 from the Duchess of Kent and the Princess Victoria; Lord Cawdor, £5; Mr. Moscheles, £5; Sir John Hall, £5; C. Rickards, Esq. 5 guineas; from a pupil of the late C. Nicholson, £5; H. A. Hoare, Esq. £10; Capt. Mathews, £5; Mr. Cox and friends, £6. 10s.; Sir R. Gill, 5 guineas; Messrs. Addison & Beale, 5 guineas; besides several smaller donations. It is intended to celebrate the Centenary festival, next year, on a very splendid scale; for ladies as well as gentlemen will dine.

MISS L. MYERS'S CONCERT.—This young lady gave her second annual benefit concert at the Hanover Square Rooms, on Tuesday evening to a large audience. In the course of the performance, which consisted of a good selection, she played the celebrated 'Concert Stück' of Weber, and a grand Military Fantasia with her sister, Miss S. Myers. We gladly avail ourselves of the present opportunity to compliment Miss Myers upon her evident improvement since this time twelvemonth, in the brilliancy as well as cer-

tainty of her execution. The other performers upon the occasion were Mesdames Bishop, Clara Novello, and Ostergaard; Mme. and Herr Roeckel; Messrs. Balfé, Brizzi, Giubilei, and H. Phillips. The solo instrumentalists were, Messrs. Blagrove, Sedlatzek, Richardson, and F. Chatterton. Mr. Bishop accompanied Mrs. Bishop in two songs. The concert in itself was too long; nevertheless there were several encores in the course of the evening.

PHILHARMONIC SOCIETY—Fourth Concert. On the 21st of March 1825, twelve years ago, the Philharmonic Society produced the *Sinfonia Caractéristique*, of the *Passion of Joy*, which was composed for that body by Beethoven. From that day until last Monday the Society has laid it aside as useless lumber. Written in the prime of life, in the full flower of his genius, following the wonderful trio ‘*Tremate, empi, tremate,*’ and succeeded by the still more wonderful *Missa* for eight voices—it was pronounced “the aberration of a great mind!” The old gentlemen who wrote indifferent glees, and kept up a society for mutual applause, set to work in the ‘*Harmonicon*’ and ‘*Musical Magazine*,’ in the one it was averred, with a hardihood surpassing belief, that the symphony presented “the most extraordinary instance of great powers of mind and wonderful science wasted upon subjects infinitely beneath its strength;” in the other, that it was “full of repetition,” “without intelligible design,” and what relation the ode had to the music “they could not make out.” This was enough; down went the MS. into an obscure corner of the library, the law and the gospel were both against it. Beethoven dies; the symphony is published by subscription—but the English musicians referred to the critiques and withheld their patronage. On the 17th of April 1837, the symphony is reproduced, meets with enthusiastic applause, and absolutely overwhelms the auditors with ecstasy and astonishment at its marvellous beauty. We never saw a more unanimous feeling of approbation, or one demonstrated with greater cordiality at any meeting of this society. The truth is, that in the first instance the symphony was mercilessly butchered—we state this on the best authority. On Monday it was, barring a few exceptions, understood, and executed with a seriousness and earnestness which reflected the highest credit on the association. Mr. Moscheles conducted, and every attitude testified how completely he was absorbed in the beauty of the scene: how his spirit bowed down and worshipped the mighty genius of his master. For the way in which he led the band to draw out some few points, we thank him with feelings of gratitude and admiration; and we really think now our enthusiasm has in some measure subsided, that had we met him coming out of the concert room, we should have knelt to him, and, through him, done homage to the memory of the magician, whose mighty conception he had been so instrumental in developing. We have received a communication from a contributor respecting this symphony, which shall appear in our next number; and thus render any further detail on our part unnecessary. Mrs. Bishop, Miss Hawes, and Messrs. Horncastle and Phillips, were the solo singers.

The two ladies sang Winter’s duet from ‘*Il Ratto di Proserpina*’ charmingly; nor did Mr. Phillips fail to do justice to Dr. Crotch’s really fine song, which occurs early in his oratorio of *Palestine*. Mr. Rosenhaim from Frankfort, and Mr. Labarre, were the concerto performers; the former on the piano-forte and the latter on the harp. Mr. Rosenhaim is a fine player, well skilled in all the mechanical difficulties of his instrument; but his music was detestable. Mr. Moscheles performs Beethoven, Mrs. Anderson does the same, and in comes Mr. Rosenhaim with a heterogeneous mixture of abomination which narrowly escaped a marked reproof; for we have seen Herz punished for a less offence. We write strongly, that a like circumstance may not again take place. Mr. Labarre executed the concerto of Hummel in A minor, omitting the *tutti* passages, as he did not choose to employ the orchestra. The liberties taken with the time and text did not prove agreeable to our ears; but the performance was

remarkable, and deserved the approbation it received. The noble overture to the *Zauberflöte* was admirably executed, and enthusiastically encored.

MR. VAUGHAN'S CONCERT.—Some thirty years ago, mayhap, on a bright morning in May, an angel guardant, in the outward and visible form of a Father proper, appeared in our school-room; and with a potent spell, such as tender fathers use, spirited us away from the unfruitful duty of learning our daily portion of the loathed 'Ruddiman's Rudiments.' On we went through green lanes, and crowded streets, until we found ourselves before the organ in the choir of Paul's Cathedral. A rehearsal of the performance for the benefit of the Sons of the Clergy was to take place, and then, for the first time, we heard a full performance of sacred music. The choruses (the Hallelujah in particular) we remember, considerably bewildered our faculties to comprehend how so many persons could manage to play and sing so well together: and yet they at times seemed to be in confusion;—and then again, to be all of one accord. This seemed curious; but it all appeared very grand: nothing, however, touched the heart like the singing of that divine song, 'Yea, like as a father pitieth his own children.'—'That, (said my father) is Mr. Vaughan; he sometimes sings before the king.' I listened, and did not wonder; for nothing earthly, I thought, could surpass those sweet and plaintive tones; and that if I were king I would hear them very often.

This maiden criticism upon our delightful singer, does not in the retrospect appear to be very erroneous. The quality of his voice has ever been of the sweetest character; and his style the most chaste and correct. In addition to these claims upon popular favour, Mr. Vaughan has joined the undeviating principle of upholding the dignity of his profession. Hence the uniform fullness, and high respectability, of his annual benefit concerts. This was eminently the case on Wednesday evening, when a very choice as well as unhackneyed selection of compositions was provided for his friends; and these were executed by the following eminent performers: Mrs. Wood, Mrs. Knyvett, Miss Clara Novello, Miss Hawes; Messrs. Vaughan, Hobbs, J. Bennett, Spencer, Balfe, Sale, Bradbury, and H. Phillips. The concert was almost exclusively vocal. Mr. Moscheles performed an extempore fantasia on the piano-forte; and Messrs. Blagrove, Kearns, Willman, Platt, Denman, Lindley, and Howell, a selection of movements from Beethoven's Septuor for violin, tenor, clarinet, horn, bassoon, violoncello, and double-bass. Mr. Seymour led for Mr. François Cramer, Mr. Knyvett presided at the organ.

MUSICAL LECTURES.

LONDON INSTITUTION.—Nearly an hour before the time appointed for the delivery of the lecture (the fifth of the series) on Ecclesiastical Music, at this Institution, on Thursday evening the 13th instant, its spacious theatre was crowded to over-flowing; many individuals being unable to gain admission. The composers, to whose works Mr. Gauntlett, on this occasion, confined his address and illustrations, were Handel and Bach. From the writings of the latter were selected, a Corale, and a Motett for eight voices; and of the former, six songs, two duets, quartett with chorus, and two chorusses. The choir assembled for the performance of these specimens, consisted of Miss Birch and three young gentlemen from Westminster Abbey, Messrs. Lloyd, Dobson, Horncastle, Turner, Turle, Bradbury, J. A. Novello, and J. O. Atkins. Miss Birch was very successful in her delineation of the air from 'Susanna,' 'Faith displays her rosy wing,' and of that from 'Judas Maccabæus,' 'From mighty kings,' and was greeted with loud and general applause. To Mr. Atkins was assigned a song of Handel, but little known, adapted by Mr. Gauntlett to some lines from the 'Messiah' of Pope. This aria is of a bold and majestic character; and it received ample justice from the singer. Mr. Horncastle, in 'Why does the God of Israel sleep,' Mr. A. Novello, in 'Tears such as tender

fathers shed," and Mr. Turner, in 'Total eclipse,' evinced a careful study of the character of the respective songs, which they executed in a very effective manner. Mr. Horncastle and Mr. Atkins were well received in the fine duet from 'Samson,' 'Go, baffled coward, go!' Mr. Turle and Mr. Gauntlett alternately presided at the organ and piano forte. The lecture was prolonged to an unusually late hour, and appeared to give universal satisfaction.

THEATRES.

KING'S THEATRE.—Mme. Albertazzi made her debut on Tuesday last in the character of Cenerentola. Her success here was pronounced, by anticipation, to be very doubtful. This report must have been grounded upon the sacred axiom, that "a prophet hath no honour in his own country;" for Mme. Albertazzi is a native. Yet the news of her success in Italy, at Madrid, and in Paris, had preceded her, and this one would have supposed had been sufficient. However, she passed the London ordeal, and with an éclat that enables us to congratulate her heartily and honestly. Her voice, a contr'alto of great compass, is of charming quality, flexible, and perfectly correct with regard to intonation. The quiet, and even retiring manner in which she went through the character, although it impressed us greatly in her favour, we felt at the time must prejudice her with an audience, the majority of whom look for an infusion of dash—not to say insolence of manner. The tone and air of the singer, which say "This is **THE** thing, and you *must* admire it," will command a certain success against superior but modest excellence. Another quality in Mme. Albertazzi predisposed us (we honestly avow it) in her favour; which was, that her figure and countenance, as seen without a glass, strongly reminded us of our delightful and highly eminent actress, Miss Kelly. Mme. Albertazzi during the whole of her performance sang with much judgment as well as skill; and in the solo finale, she shone forth with a lustrous excellence that took the audience by surprise. It at once confirmed her success. She not only sang this air with complete self-possession, and confidence of ability, displaying the full compass of her voice, but in the divisions she introduced several ornaments both of novelty and elegance. In short, so satisfactory has been her debut, and so great an acquisition is she to the company, that it will be a source of real regret to us, if, through the means of her accession, Mr. Laporte do not forthwith bring forth a series of new operas and revivals that will render this theatre in every respect the most attractive place of entertainment in London. What would we—nay, what would we not—give to hear the 'Guillaume Tell,' and the 'Ratto di Proserpina,' as they could now be performed by this glorious band of singers and instrumentalists—for both were never so complete as at present. The other performers on Tuesday evening, were, Mme. Castelli, and a nameless person:—nameless she should remain if we were let into the secret of her cognomen: Signors Ivanoff, De' Angioli, Tamburini, and glorious Lablache. There is no denying Tamburini to possess a noble voice, but really, his unsteadiness of tone, eternal roulades, and stereotyped cadences, render him, in our estimation, a wearying as well as monotonous singer.

Operas, Concerts, &c. for the ensuing week.

- Saturday, 22nd King's Theatre. Drury Lane.
 Monday, 24th Third Societa Armonica, Concert Room, King's Theatre. Miss Clara Novello's Concert, Hanover Square, Evening.
 Tuesday, 25th King's Theatre. Drury Lane. Sacred Harmonic Society, Haydn's Creation, Exeter Hall, Evening. Mrs. Shaw and Miss Broadhurst's Concert. King's Theatre, Morning.
 Wednesday, 26th Third Ancient Concert, Hanover Square Rooms.
 Thursday, 27th Mr. King's Vocal Concert, Hanover Square Rooms, Evening.
 Friday, 28th Last Classical Chamber Concert, Willis's Rooms, Evening.
 Mr. Kellner's Musical Soirée, Hanover Square, Evening.

NOTICE TO CORRESPONDENTS.

A ZEALOUS AMATEUR'S suggestion will not be lost sight of, when an available opportunity presents itself. His letter is not only too long for insertion, but various passages in it might lead our readers to believe that he is not wholly a disinterested party.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

- Ansell (J. K.) "It is not wealth."
 Arranged with an Introduction MONRO
 Beethoven. Sonatas, op. 22 & 26 EWER
 Burgmüller. 1st Grande Valse .. WESSEL
 ——— "La Poste," Ditto .. DITTO
 Czerny's Dix Valses Favorites .. BOOSEY
 ——— Haydn's Creation, complete .. COCKS
 ——— Mozart's Requiem, ditto DITTO
 ——— Beethoven's "Adelaide," as a Duet .. DITTO
 ——— Les Délices des Amateurs. Trois Serenades sur des motifs favoris de Rossini, op. 381, Nos. 1, 2, 3 .. WILLIS
 I Quadrigli de Pompei, by G. Rossini Baker .. BOOSEY
 Kalliwod'a's Galopade. Gâge d'Amicitie, No. 1, for 1 and 2 Performers .. PAINE
 Lemoine. "Petit souvenir de Paris," 22nd Bagatelle .. WESSEL
 ——— Trompez-moi, trompeux, 22nd Ditto .. DITTO
 ——— St. Hubert Hunter's Quadrilles, as Duets .. DITTO
 L'Ecrin, No. 10 .. PLATTS
 Liszt's Fantasia sur des motifs des Soirées Musicales de Rossini. La Pastorella dell' Alpi, e gli Marinari, op. 8, Nos. 1 and 2 .. WILLIS
 Marschan. L'Assemblée des grâces, Valses brill. op. 56 .. BOOSEY
 ——— Six Galopes amusantes, op. 58 .. DITTO
 Mazourkas, (Six) or National Russian Dances .. DITTO
 Polonaises (Eight) favorites par Le Berg, Czerny, Hummel, Küffner, Koslowsky, Spaeth, Vogel, and Wärfel .. BOOSEY
 Strauss's Waltzes, 24 Sets .. COCKS
 ——— Ditto, 6 Ditto, as Duets .. DITTO
 ——— Walzer, op. 59, "Die Vier Temperamente" .. WESSEL
 Strauss (Johan) Erinnerung an Berlin Walzer, Set of 6, op. 78 PAINE
 ——— Gedanken Streike Walzer, op. 79 .. DITTO
 ——— Pfennig Ditto, op. 70 .. DITTO
 ——— Gabrielen Ditto, op. 68 DITTO
 ——— Tivoli first Walzer, Set of 6, op. 45 .. DITTO
 ——— Ditto Rutsch Ditto, Set of 6, op. 39 .. DITTO
 The Strasburg Waltz. Voigt .. HOLLOWAY
 The Offer. Valse, arranged from an Air composed and sung by the Austrian singer Fischer .. WILLIS
 Valentine (T.) "Life let us cherish." Easy Rondo .. MONRO
 Valse for 3 Hands, by Renie de la Moskowa .. WILLIS

- Weber (C. M. von) Sept Variations sur l'Air "Vien qua Dorina bella" .. PAINE

VOCAL.

- Bordogni's Solfeggi, in the modern style, for a bass voice .. BOOSEY
 Fancy and Truth. Ballad, J. P. Knight .. LONSDALE
 Good bye. Song, Turnbull .. MASON
 It is not wealth that makes us blest. Song, Mrs. C. B. Wilson, J. K. Ansell .. MONRO
 Orpheus. Collection of Glee, Book 4 .. EWER
 O, thou breeze of Spring. Mrs. Hemans, J. Lodge .. LONSDALE
 The Bear-skin Coat, by Bruton .. TOLKEIN
 The voice of praise. Music by Adolph Marschan .. BOOSEY
 The rose-bud. Ditto .. DITTO
 While my bark is gently gliding. Song, G. F. Taylor .. MASON

SACRED.

- Hear my prayer. Kent .. PLATTS
 Keith and Prowse's Collection of Sacred Music, for Voice and Accordion, Part I .. KEITH & PROWSE

FLUTE.

- Twelve Select Airs, with Introductions and embellishments. Tu vedrai. Vivi tu. I love her. Duke of Reichstadt's Waltz. Bonheur de se revoir. Air from Nina. Reveil d'un beau jour. Through the forest. Benedetta sia la madre. Non piu mesta. La Violette. By T. J. Dipple GEORGE

HARP.

- Bochsa. Les élégances de l'opéra comique de Paris, No. 6. Barcarolle and couplets favorites de l'opéra de l'Eclair .. BOOSEY

MISCELLANEOUS.

- Bochsa. Beatrice de Tenda, arranged for Harp and Piano-forte, with Flute and Violoncello ad lib. 2 Books .. BOOSEY
 ——— Lucrezia Borgia, arranged for Ditto, 2 Books .. DITTO
 ——— Sonvenir di Torquato Tasso, on Rubini's favourite Cavatina "Non tradirmi," arranged for Ditto, 2 Books .. DITTO
 ——— Strauss' Valses favorites, arranged for Ditto, 2 Books .. DITTO
 Clinton. First Concert-Stück, op. 15, on 'The Swiss Boy, Flute and Piano-forte .. WESSEL
 Sedlatzek. Souvenir à Malibran, Airs from Montecchi e Capuletti, Flute and Piano-forte, No. 2 .. DITTO